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**A PRAGMATIC ANALYSIS ON THE TRANSLATIONS
OF *ALICE IN WONDERLAND* AND *PYGMALION***

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ÖZET

Yüksek Lisans Tezi

A Pragmatic Analysis on the Translations of
Alice in Wonderland and Pygmalion

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Bu araştırma, çeviri eleştirisi alanında üzerinde çok fazla çalışılmamış olan, artananlambilim (edimbilim) alanının bir bölümünü oluşturan sezdirim ve edimsöz edimi üzerinde yoğunlaşmıştır. Bu amaca yönelik olarak, İngiliz edebiyatının klasiklerinden olan Alice Harikalar Ülkesinde ve ünlü bir tiyatro eseri olan Pygmalion seçilmiştir. Bu iki kitap, birinin oyun olması dolayısıyla diyaloglardan oluşması, diğerinin ise pek çok konuşmaya dayalı klasik bir eser olması sezdirim açısından zengin birer kaynak olarak düşünülüp seçilmiştir. Bu çalışmada, yaklaşık 40 örnek Söz Edimleri Kuramı ve Karşılıklı Konuşma Kuralları ve İmaları çerçevesinde işlevsel dilbilim kuramlarıyla bağdaştırılarak çalışılmıştır. Bu araştırma, her zaman belirtik halde olmayan iletişimdeki anlamı tartışmaktadır. Örtük anlamın önemi ve çeviri sürecinde sezdirimler ile sözedim ya da edimsöz edimlerinin farkında olmanın önemi vurgulanmaktadır. Çeviri sürecinde, sezdirimler korunsun ya da korunmasın, önemli olan erek dildeki söylemin işlevi ile odak dildeki söylemin işlevinin aynı olmasıdır.

ABSTRACT

The Thesis of Master

A Pragmatic Analysis on the Translations of

Alice in Wonderland and *Pygmalion*

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The present thesis is on the translation of implicatures and illocutionary act, as the main topics in pragmatics, which has not been much studied in the field of translation criticism yet. For this purpose, the English literature classic Alice in Wonderland and a famous play Pygmalion were selected. The two books were considered to be rich sources of implicatures taking account of the fact that one of them was play, which means it is based on dialogues and the other was a classic including plenty of conversations. In this study, almost 40 examples were examined within the framework of Speech Act Theory and Conversational Maxims and Implicature, combining these theories with the functionalist linguistic theories. The thesis discusses meaning in communication which might not always be stated explicitly. The importance of implicit meaning and awareness of implicatures and illocutionary act in translation is emphasized. Whether the implicatures are preserved or lost in the translation process, the important thing is that the function of the utterance in the source text is also the same in the target text.

**A PRAGMATIC ANALYSIS ON THE TRANSLATIONS OF ALICE IN
WONDERLAND AND PYGMALION**

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INTRODUCTION

This thesis is an attempt to bring into focus the pragmatic considerations of translation, especially in terms of awareness of language patterns or meaning conveyed either explicitly or implicitly. It explores the use of language in communication and the actions performed through the use of language. The present study aims at analyzing the way the authors of the source text convey certain information, that is, explicitly or implicitly, the illocutionary act performed by that certain use of language and how the translator, correspondingly, communicates the message into the target text, whether there is one-to-one correspondence between kinds of information and their functions and what are the ways the translator tries to cope with the difficulties in conveying the same messages because as Larson(1997) states:

All communication is based on shared information. It may include shared language structures, culture, previous conversations, having read the same material, a common experience, etc. In every text that one may want to translate, there will be information which is **implicit**; that is, it is not stated in an **explicit** form in the text itself. Some information, or meaning, is left implicit because of the structure of the source language; some because it has already been included elsewhere in the text, and some because of shared information in the communication situation. However, the **implicit** information is part of the meaning which is to be communicated by the translation, because it is part of the meaning intended to be understood by the original writer (Larson, 1997: 43).

In order to better understand kinds of meaning or information and their functions within texts, language and its role as communication are dealt with in the first chapter along with the explanation of certain categories of language functions. These pieces of information are then related to the field pragmatics as the field is concerned with language usage and it has significant implications for translation within this regard. The chapter also focuses on those implications for translation. The chapter finally brings into focus the functionalist views of translation the most influential of which is considered to be Vermeer's Skopos Theory. Pragmatic views such as Speech Act Theory and Conversational Implicature and Maxims of Conversation are suggested to have similar standpoints regarding their functional views of translation.

The second chapter is an overview of the Speech Act Theory and Conversational Implicature and Maxims of Conversation that frames the theoretical perspective of the thesis. These two theories are considered to be the most significant pragmatic approaches and as Hickey claims:

...pragmatic approaches attempt to explain translation – procedure, process and product – from the point of view of what is (potentially) done by the original author in or by the text, what is (potentially) done in translation as a response to the original, how and why it is done in that way in that context. If we return to the question of whether there is something in an original text which is carried over in its translation, a pragmaticist might suggest that something does indeed survive the process, namely(at the very least) what is potentially done by or in the original text, since the translation has the same capability (Hickey, 1998: 4).

Chapter three deals with application, where all the implicatures and other illocutions found in the source text are taken under examination by comparing their translations. In order to analyze the implicatures and their translations in Turkish, two tables are formed. One of the tables covers the source and target pattern of Pygmalion (See Table 1) and the other shows the examples in Alice in Wonderland (See Table 2).

This thesis aims to answer the following questions:

- * What is the role of language in communication?
- * What functions are performed through the use of language?
- * What is the role of pragmatics in translation?
- * What is implicature?
- * What is illocutionary act?
- * What are some implications of implicature and illocutionary act for translation?
- * Is it always possible for the translator to preserve the implicatures in the source text while trying to convey the same message to target readers?
- * How is it possible to perform an illocutionary act by use of the language?
- * Does the translator make use of the same strategies as the author has to end up with the same illocutionary act or not?
- * What do the examples analyzed in the selected corpus signify in terms of translating implicatures?

CHAPTER ONE

LANGUAGE FUNCTIONS AND PRAGMATICS

1.1. Language as Communication

Language as a system of communication has evolved to satisfy human needs. The way it is organized is functional with respect to these needs (Halliday, 1994: XIII).

The importance of language stems from its main function as a human activity - an activity of an individual to make him self understood by another and an activity on the part of the other to understand what was in the mind of the first. Thus, to understand the nature of language two components should definitely be taken into consideration: the addresser and the recipient, or more conventionally called the speaker and the hearer (in Richards & Schmidth, 1986: 29). We do not have communication unless the hearers get ideas from the sounds the speakers produce. Moreover they must get the right ideas. Communication is said to be successful if the impact on the receiver is the same as what the speaker intends (Hofman, 1997: 5). Therefore, the speaker should go beyond mere utterances and try to communicate the right messages with the right meanings and intentions.

Semantics and pragmatics are two domains of linguistics which focus on language. Both fields concentrate on meaning, but it would be necessary to distinguish between the two since the relation between them has been a fundamental disagreement especially in the history of semantics.

The major distinction lies between “language” and “language use”. Both fields are concerned with meaning, but the difference can be traced to two different uses of the verb “to mean”.

[I]What does X mean?

[II] What did you mean by X?

The examples in 1 and 2 illustrate the main distinction. Meaning in pragmatics is defined in relation with a speaker or user of a language, whereas meaning in semantics is defined as a property of expressions in a language, in abstraction from particular situations, speakers or hearers (Leech, 1996: 5-6).

We may note about pragmatic meaning that it involves the speaker's intention to convey a certain meaning, which may, or may not, be evident from the message itself. Consequently, interpretation by the hearer of this meaning is likely to depend on context; and meaning, in this sense, is something which is performed, rather than something that exists in a static way. It involves action (the speaker producing an effect on the hearer) and interaction (the meaning being 'negotiated' between speaker and hearer on the basis of their mutual knowledge) (Leech, 1981: 320).

1.2. Five Functions of Language

In human society all kinds of interactions arise between one individual and another, or between one group and another. Language takes a major part in the way these interactions are played out. When making use of the language the speaker is performing some functions such as threatening, giving information or ordering. These functions have been classified by a couple of scholars in various ways. One of those scholars is Geoffrey Leech. He analyzes five basic communicative functions of language as follows:

Informational function: Conceptual meaning is predominant in the informational use of language. The aim is simply to provide information.

Expressive function: It can be used to express its originator's feelings and attitudes. For example, swear words and exclamations are such instances.

Directive function: The aim is to influence the behavior or attitudes of others. Commands and requests are good examples of a directive function.

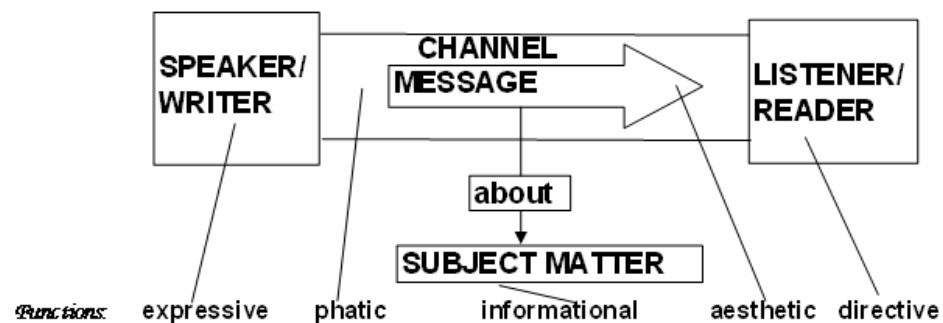
Aesthetic function: It can be defined as the use of language for the sake of the linguistic artifact itself.

Phatic function: The function of keeping communication lines open, and keeping social relationships in good repair.

The fulfillment of such different functions depends on five essential features in any communicative situation:

- subject matter
- originator (speaker or writer)
- receiver (listener or reader)
- the channel of communication between them
- the linguistic message itself (Leech, 1981 : 41- 42)

Leech makes use of the Jakobson's(1960) diagram to show the relationship between the language functions and the features above.



Leech identifies the language functions with a special orientation of language to each of the factors in the diagram above, which he expresses as follows:

Function	Orientation Towards
Informational:	subject-matter
Expressive:	speaker/ writer

Directive:	listener/ reader
Phatic:	channel of communication
Aesthetic:	message

The notion of 'focus' will be very helpful at this point. Especially adult utterances can be multifunctional or ambiguous. The problem is to discover the primary meaning or function of an utterance or a text. The solution lies in the question "Whose meaning?": the meaning / focus intended by the addresser (sender) or that decoded from the text by the addressee (receiver)? (Bell, 1991: 192).

The following criteria of meaning will lead to the realm of pragmatics offer solution to the discussion above:

Is the focus on addressers or addressees?

Is reference made to the intention of the speaker or the interpretation of the hearer?

Is there a reference to the context?

Is reference made to the kind of act or action performed by means of using language?

If the answer is positive or "yes" to one or more of the questions, the field of pragmatics can be said to be at work (Leech, 1981: 320- 321). The reason behind this might be the fact that the components in the above questions, i.e. addressers or addressee, intention, context, act or action performed by means of language use can be said to be constituents of communication and it is the field of pragmatics which studies language in communication with regard to these components.

1.3. Pragmatics and Implications for Translation

We cannot really understand the nature of language itself unless we understand pragmatics: how language is used in communication. (Leech, 1996: 1) Theorists of pragmatics study the way utterances are used in communication and the

way they are interpreted in context. It is the study of meaning which is not generated by linguistics but conveyed and manipulated by participants in a communicative situation (Baker, 1992: 217). Pragmatics tackles language as something dynamic and operative and introduces the conception of language as discourse (or text) which is a great novelty. What is significant for the field is communicative competence. It covers some theories such as Austin & Searle's 'speech acts', Grice's 'cooperative principle' and many others, which consider language as 'language in action' (Alcaraz, 1996: 10- 105).

Pragmatics thrives to explain how the same content is expressed differently in different (cultural, religious, professional etc.) contexts. Such contexts might be linguistically different, as is the case from language community to language community (Mey, 2001: 16). Within this respect, it plays an important role in the translation process.

It would be helpful to give some definitions of pragmatics before proceeding and relating it to the field of translation further:

Levinson (1997) states some definitions of pragmatics as follows:

"The study of language usage"

"The study of language from a functional perspective, that is, that it attempts to explain facets of linguistic structure by reference to non-linguistic pressures and causes"

"The term pragmatics covers both context-dependent aspects of language structure and principles of language usage and understanding that have nothing or little to do with linguistic structure."

"Pragmatics studies all the non-semantic features that are encoded in languages, and these features are aspects of the context" (pp.5- 10).

As it may be noted from the given definitions, pragmatics is mainly the theory of linguistic communication and thrives to explore language use. Thus, meaning and context, speaker or addresser and his intent, hearer or the receiver, and the action and interaction achieved by utterances seem to be important elements for the field.

It would be necessary at this point to state the things involved in linguistic communication which can be as follows:

What can be communicated;

How the speaker goes about accomplishing the intended communication;

Why certain strategies are selected under particular circumstances to bring about the communication (Richards & Schmidt, 1986: 30).

These are also the points that a translator should take into consideration if he is the expert who strives to let the target readers get the same messages or meanings as source readers do from any communicative occurrence.

With its focus on communication, pragmatics seems to have significant implications for the translation process. The views prevalent in the field of pragmatics in this regard seem to coincide especially with the functionalist views on translation and approaches to translation viewing it as an action. In the following parts of the paper, the focus will be on some functionalist views of translation in a chronological order and it will be emphasized what similar aspects these functional theories of translation have in common with the field of pragmatics, and especially with Speech act theory and Grice's maxims of conversation. At the same time it will be pointed out how the latter contributes the former, i.e. pragmatic approaches contributing to functionalist views on translation.

1.4. Functionalism and Translation

Functionalism is a theory of translation that accounts for how translators select a particular translation strategy and make translation decisions, by using the intended communicative function of the target as a guideline. Colina (2003) suggests that functionalism is a contextually based theory of translation that allows for consideration of contextual factors intervening in the translation process. Functionalism is contextually based because it is the context - the particular function of a specific translation situation- that guides translation decisions and determines which aspect will prevail (Colina, 2003: 12). Functionalism can be summarized in

the maxim: “Let your translation decision be guided by the function you want to achieve by means of your translation” (Nord, 1997: 39). This rule has been found to be quite a useful rule in the translation process.

Two translation theories dominating the field of translation nowadays can be said to be linguistic translation theories which concentrate on the concept of equivalence and functional approaches to translation which focus on communicative function or functions of language.

Equivalence based approaches have been considered inadequate to the needs of translation by many functionalist scholars of the field and some functionalism+loyalty based alternative models were offered.

Unlike linguistic theorists, functionalist scholars try to focus on the language-independent pragmatic or cultural aspects of translation, emphasizing the specific nature of translation competence as against language proficiency (Nord, 1997 :14).

Functionalism and functional theories advanced in Germany in the 1970s and 1980s as an act of intercultural communication. Katharina Reiss, Holz Manttari, Hans J. Vermeer, and Christiane Nord in the 1990s are some theorists who have functionalist views on translation.

Katharina Reiss develops her functional approach in 1970s. Although she takes equivalence as a basis, she develops a model of translation criticism based on the functional relationship between the source and the target text. For her the text is the level at which communication is achieved and equivalence at text level is essential. She tries to systematize the assessment of translations and makes use of Karl Bühler’s three way categorization of the functions of language:

Text type	Informative	Expressive	Operative
Language function	Informative (representing objects and facts)	Expressive (expressing sender's attitude)	Appellative (making an appeal to text receiver)
Language dimension	Logical	Aesthetic	Dialogic
Text focus	Content-focused	Form-focused	Appellative-focused
TT should	Transmit referential content	Transmit aesthetic form	Elicit desired response
Translation method	Plain prose', explicitation as required	Identifying' method, adopt perspective of ST author	Adaptive', equivalent effect

Reiss relates the functions above to the language dimensions and text types or communicative situations in which they are used (Munday, 2001: 73).

In cases when equivalence cannot be achieved, she gives precedence to the functional perspective. In such situations, rather than the features derived from the source-text analysis what is considered is whether the target text is functional in terms of the translation context (Nord, 1997:10).

Another functionalist view, Vermeer's functional "skopos theory", is considered to meet most of the requirements of a functional – loyal model. This model is pragmatic in that it takes account of the situational conditions of communicative interaction and the needs and expectations of the addressees or receivers of the target text. It views translation as determined by its purpose or skopos. The focus is the target text and its communicative function or functions. It is not the source text which sets the standards for the translator's decisions in the translation process but the intended receiver of the translation. Target culture expectations, conventions, norms, models, real-world knowledge etc. are likely to influence the reception of the translation (Trosborg, 1997: 45-46). Therefore, in

skopos theory, knowing the reason to translate an ST and what the function of TT will be is very important for the translator.

Hatim (2001) suggests that the skopos theory depends on the key concepts in pragmatics, such as intention, action and interaction. Thus, purpose determines the interaction and it varies according to the text or addressee. He suggests three major kinds of purpose in translation:

The communicative purpose aimed at by the target text (e.g. to persuade, to inform etc.); the strategic purpose aimed at in using a particular translation procedure (e.g. the option of a fluent, free rendering in a public relations exercise); the general purpose aimed at by the translator (i.e. whatever motivates that person) (Hatim, 2001: 74-75).

These purposes cannot have equal importance, therefore one of them must be given priority.

Munday(2001) concentrates very briefly on some basic rules or concepts of the skopos theory by Reiss and Vermeer(1984) which are as follows:

1. A translatum (or TT) is determined by its skopos.
2. A TT is an offer of information in a source culture and SL
3. A TT does not initiate an offer of information in a source culture and SL.
4. A TT does not initiate an offer of information in a clearly reversible way
5. A TT must be coherent with the ST.
6. The five rules above stand in hierarchical order, with the skopos rule predominating (Munday, 2001: 79).

Another theory of translation operating on the assumption that communication is a variety of action and interaction process is Holz Manttari's action theory. In her theory, translation is seen as "a complex action designed to achieve a particular purpose" (qtd. in Nord, 1997: 13).

Action is seen as the process of acting intentionally to bring about or prevent a change in the world. Therefore, action can be defined as an intentional "change or

transition from one state of affairs to another” (qtd. in Nord, 1997: 16). In cases where there are two or more agents, the theory action can become a theory of interaction.

Human interaction may be defined as an intentional change of a state of affairs affecting two or more agents. An interaction is communicative when it is carried out through signs produced intentionally by one agent referred to as sender or addresser and directed toward another agent, referred to as addressee or receiver. Communicative interactions take place in certain situations determined by historical and cultural dimensions that condition the agents’ verbal and non-verbal- behavior, their knowledge and expectations of each other, their appraisal of the situation, and the standpoint from which they look at each other and at the world. Within a particular culture, the situations of sender and receiver generally overlap, and communication takes place easier. However, in cases where senders and receivers belong to different cultures, the situations can be quite different. In this case an intermediary or a translator enables them to communicate across time and space. Translators bridge the gap between situations where differences in verbal and non-verbal behavior, expectations, knowledge and perspectives are not common enough for the senders and receivers to communicate effectively by themselves (Nord, 1997: 16-17).

Translating in the narrower sense always involves the use of some kind of the source text, whereas translational action may involve giving advice and perhaps even warning against communicating in the intended way. Translational action may be carried out by a ‘culture consultant’ or could include the tasks of a cross- cultural technical writer, as in the following situation :

Example: A translator receives operating instructions written in English that are full of mistakes and errors. He is asked to translate them into German. Instead of translating the faulty source text, the translator asks an engineer to tell him how the machine works and then writes operating instructions in German (Nord, 1997 : 17).

Holz Manttari takes into consideration the actional aspects of the translation process and thus analyzes the roles of the participants (initiator, translator, user, message receiver) and the situational conditions (time, place, medium) in which their activities take place(Nord, 1997; 13).

It is clear that these functional theories stand in a place away from word for word translations. Rather than aiming at producing every single word without any attention to pragmatic aspects, they try to produce what is relevant to the function of the translation. This can be said to be the point where functionalist views overlap with pragmatics. As Nord(1997) puts it, unlike the linguistic theories, “they try to focus on the language-independent pragmatic or cultural aspects of translation”(pp.14). In short, both functionalists and pragmaticists consider the communicative purpose and function of any given text.

CHAPTER TWO

THEORETICAL AND METHODOLOGICAL FRAMEWORK

2.1. Speech Act Theory

Speech act theory of pragmatics is also concerned with communicative purpose and it views language as an action made up of communicative acts. It has significant implications for the translation itself. Therefore, it would be essential to focus on this theory of pragmatics before any other approaches or theories. Later, implications and relations of speech act theory for translational processes will be discussed.

Bell (1991) indicates that we can ask two contrasting questions about language:

‘What is language like?’ (i.e. what are its formal characteristics as a context-free code); the internal aspect of language.

‘What is language for?’ (what are its functions as a context-sensitive communication system?); the external aspect of language

This second question leads to description of speech acts which are the external aspects of language and to the specification of the knowledge required by a skilled communicator and the translator (pp.172-173).

The term ‘speech act’ derives from work in philosophy on ‘ordinary language’ in which there is an attempt to adduce logical rules which would show the relationship between the utterance and behavior of speaker, hearer, the acts and events experienced by them in the course of interpersonal communication. Specifically, the question answered by the concept is: ‘What does this particular utterance count as?’, e.g. a number of sentences being grammatically imperative in mood might have different functions or count as different speech act (Bell, 1991: 173).

Close the door.	[ORDER]
Pass the salt.	[REQUEST]
Fill in the blanks.	[INSTRUCTION]
Try this bitter chocolate.	[SUGGESTION]
Come to my party.	[INVITATION] (My examples)

Speech act theory can be said to be an approach to meaning in terms of action. The theory was developed by the philosopher J.L Austin. The proverbs Actions speak louder than words and Easier said than done seem to make a clear distinction between speaking and acting. However, Austin pointed out that, contrary to popular belief, there is often no clear distinction between the two. He was one of the first modern scholars to recognize that ‘words’ are in themselves actions and that these SPEECH ACTS can and should be systematically studied. (Peccei 1999: 43)

It is claimed that all utterances, in addition to meaning whatever they mean, perform specific actions (or ‘do things’) through having specific forces. Austin isolates three basic senses in which in saying something one is doing something, and hence three kinds of acts that are simultaneously performed:

Locutionary act: the utterance of a sentence with determinate sense and reference

Illocutionary Act: the making of a statement, offer, promise etc. in uttering a sentence, by virtue of the conventional force associated with it (or with its explicit performative paraphrase).

Perlocutionary Act: the bringing about of effects on the audience by means of uttering the sentence, such effects being special to the circumstances of utterance.

It is of course the second kind, the illocutionary act, that is the focus of Austin’s interest, and indeed the term speech act refers exclusively to that kind of act.

In any communicative situation, the hearer at first operates on the assumption that the speaker is using the language seriously and attempting to communicate with his hearers. He initially assumes that the speaker is speaking literally and, therefore, attempts to determine what the speaker is literally saying – the literal operational meaning of the utterance. If this fails, either because no reasonable literal interpretation can be made or there are clues that the utterance is intended to be taken figuratively, then the hearer must consider both the potential semantic interpretations of the sentence as well as his theory of figurative language interpretation to then determine the operational meaning of the utterance, but in this case, what the speaker has figuratively said. In either the literal or the figurative case – the speaker is never doing both at the same time with the same utterance- the hearer has, at this point in understanding the speaker, arrived at the operational meaning of the utterance (Richards & Schmidt, 1986: 35).

Whether or not one speaks literally or figuratively, in both cases he is saying something and what is said that he has said is evaluated for its illocutionary force potential. If one of the potential acts is intended, and subsequently recognized, he has directly performed that act.

Of course, the problem of how a hearer determines the specific intended force is not solved. A particular utterance can be analyzed to have certain illocutionary force potential, more or less explicitly determined by the utterance meaning; but the hearer must choose among the competing possibilities. Clearly, a model for interpreting intended direct illocutionary force must go beyond determining the illocutionary force potential and provide a theory for how the potential is narrowed down to a single intended force. For example, if I hear someone say, ‘I will be there’, how do I determine if the person is directly issuing a threat, a warning, a promise or a prediction? (Richards& Schmidt, 1986: 44- 45)

Austin’s work is a reaction to some traditional attitudes to language which can be said to involve three related assumptions:

that the basic sentence type in language is declarative (i.e. a statement or assertion);

that the principal use of language is to describe states of affairs (by using statements);

that the meaning of utterances can be described in terms of their truth or falsity.

Austin's opposition is that language is used for far more than making statements and that not all the utterances can be said to be true or false. Another one is that much of conversation is made up of questions, exclamations, commands and expressions of wishes like:

- a. Excuse me!
- b. Are you serving?
- c. Hello.
- d. Six pints of stout and a packet of peanuts, please!

Austin identified a subset of declaratives that are not used to make true or false statements such as:

I promise to take a taxi home.

I bet you five pounds that he gets breathalysed.

I declare the meeting open.

I warn you that legal action will ensue.

Austin claimed of these sentences that they were in themselves a kind of action; thus by uttering (a) a speaker makes a promise rather than just describing one. This kind of utterances he called performative utterances. In these examples they perform the action named by the first verb in the sentence.

Austin argued that we should ask whether performative utterances work or not: do they constitute a successful warning, bet, ship-naming etc.? In Austin's

terminology a performative that works is called felicitous and one that does not is infelicitous. For them to work, such performatives have to satisfy some social conventions. Austin's name for the enabling conditions for a performative is felicity conditions. (Saeed, 2003: 222-224).

Charles J. Fillmore describes these conditions for the simple imperative utterance "Please shut the door". (qtd in Leech, 1981 : 321)

1. The speaker and the addressee of this sentence are in some kind of relationship which allows the speaker to make requests of the addressee.
2. The addressee is in a position where he is capable of shutting the door.
3. There is some particular door which the speaker has in mind and which he has reason to assume the addressee can identify without any further descriptive aid on the speaker's part.
4. The door in question is, at the time of utterance, open.
5. The speaker wants that door to become closed.

The violation of any of these conditions would cause the utterance to be in some sense infelicitous.

The gist of performative analysis is that in its "deep structure" every sentence is performative; that is, every sentence contains as its main subject a first-person pronoun, and as its main verb a performative verb in the simple present tense. For example, the declarative sentence Tomorrow will be rainy has, in this view, a deep structure of a form such as I state that [tomorrow will be rainy], or I warn you that [tomorrow will be rainy]. Questions and commands are given a similar deep structure analysis:

Open the door. – I command you [to open the door].

How much are those bananas? – I request of you that [you tell me how much those bananas are]. (Leech, 1981: 323-324)

Searle suggests that there are just five basic kinds of action that one can perform in speaking, by means of the following five types of utterance speech acts:

representatives, which commit the speaker to the truth of the expressed proposition (paradigm cases: asserting, concluding etc.)

e.g. This is not my fault. (My example)

directives, which are attempts by the speaker to get the addressee to do something (paradigm cases: requesting, questioning)

e.g. (1) Will you close the door, please? (My example)

commissives, which commit the speaker to some future course of action (paradigm cases: promising, threatening, offering)

e.g. I won't do that again. I promise. (My example)

expressives, which express a psychological state (paradigm cases: thanking, apologizing, welcoming, congratulating)

e.g. Sorry for being so late. (My example)

declarations, which effect the immediate changes in the institutional state of affairs and which tend to rely on elaborate extra-linguistic institutions (paradigm cases : excommunicating, declaring war, christening, firing from employment) (Levinson, 1997 : 236-240)

e.g. I hereby pronounce you husband and wife.(My example)

This grouping or framework has been adopted for translation purposes. The illocutionary(or communicative) force is a dynamic element in communication which should not be viewed as the illocutionary force of individual utterances but as a notion of illocutionary structure of a text caused by the interrelationship of speech acts within sequences. Thus, the overall purpose of translation can be to achieve equivalence of illocutionary force at text level. For example, an advertisement may be referential in nature consisting of informative and expressive statements but still the aim is to persuade the consumer to buy (Trosborg, 1997: 14).

Studies of how entire sequences of speech acts are evaluated on the basis of higher order expectations about the structure of a text, and how these sequences of coherent microtexts contribute to the global coherence of a larger text have become the ultimate goal of text pragmatics (Ferrara, 1985 : 140).

The predominant illocutionary force of sequences of speech acts or the text act is an important precondition in translation, because failure to recognize the text act can be a hindrance in conveying the communicative intention of a message (Trosborg, 1997: 14).

Knowledge of form-function relations of communicative functions and text types is significant in translation process, because communicative functions and text types are universal but subservient to cultural norms which are reflected in realization strategies and the organization of texts. Lack of relevant communicative functions, text types and culture may result in distorted translations. Text typology and knowledge of how communicative functions and text types are realized in different languages are useful data in translation (Trosborg, 1997: 17-18).

As it can be seen, when the pragmatic quality and equivalence is in question within the process of translation, the notion of text function is of utmost importance. Moreover, functionality is one of the central issues in the concept of translation. Therefore, it seems essential to explain what is meant by “function”.

If text is regarded as a combination of communicative signs exchanged between sender and receiver, we can analyze text function from two points of view: either from the sender's or from the receiver's. Since the sender intends to achieve a certain purpose he uses certain strategies of text production to meet this need and signals his intention to the addressee. However, it is the receiver who completes the communicative action by deciding to receive the text in a particular function. How the receiver gets the function or functions depend on his individual interpretation of the situational markers and their expectations determined by their communicative needs, the communicative situation in which the text is received or the background knowledge. Text function is, therefore, a pragmatic quality assigned to a text by the receiver in a particular situation, not something attached to or inherent within a text (Nord, 1997: 49).

It seems that the function of a source text is specific to the original situation and cannot be preserved through a translation process. The function of a target text, on the other hand, is specific to the target situation and although it might be problematic to achieve the same function as the original, the aim is still to reach the goal of similar functions through translation.

In order to apply the principles of functionalism to a particular translation task, the translator must decide about the following:

What is the function and context of situation of the ST?

Is functional identity appropriate or should the function of the TT be different from that of the source?

How do we formally mark functional and situational features in the TT?
(Colina, 2003 : 13)

To find an answer to these questions and make any text analysis, the notion of text functions needs to be clarified and understood. Language can be used to perform a number of functions like informing, teaching, convincing and so on. It is possible to refer to various text typologies in translation studies literature.

“We define textual function as that which reflects the overall rhetorical purpose of the text, that is, its main communicative goal (Colina, 2003: 14)”. A certain phrase in a text may have an expressive function; however, the text as a unit might be referential. For example, although a recipe is mostly appellative, it normally contains a referential or informative component (e.g. a list of ingredients) as well. If the unit studied is the textual unit, then we refer to textual functions (Colina, 2003:13-14).

Christiane Nord (in Trosborg, 1997: 50-51) suggests a combination of functional models elaborated by the German psychologist Karl Bühler(1934) and the

Czech functionalist Roman Jakobson(1960). Her model is used as a frame of reference for functional analysis especially in translator training. Nord has established four basic textual functions including various subfunctions.

Referential function : reference to objects and phenomena of the world

Some subfunctions :

Informative function (object : e.g. a traffic accident)

Metalinguistic function (object: e.g. a particular use of language)

Instructive function (object: e.g. the correct way of handling a washing machine)

Teaching function (object: e.g. object: e.g. Geography etc.)

Expressive function: expression of the sender's attitude or feelings towards the objects and phenomena dealt with in the text.

Some subfunctions:

Emotive function (expression of feelings)

Evaluative function (expression of evaluation, e.g. in a political commentary

(3)Appellative function: appealing to the receiver's experience, feelings, knowledge, sensibility etc. in order to induce him/her to react in a specific way.

Some subfunctions:

Illustrative function: (intended reaction: recognition of something known)

Persuasive function (intended reaction: adopt the sender's viewpoint)

Imperative function (intended reaction: do what the sender is asking for)

Pedagogical function (intended reaction: learn certain forms of behavior)

Advertising function (intended reaction: buy the product)

(4)Phatic function: establishing, maintaining or finishing contact

Some subfunctions

Salutational function (“small talk” function, “peg function”, e.g. text introductions, such as allusion the allusion to a proverb in the following example)

Example: Hotel List

HERZLICH WILKOMMEN IN BREMEN!

Wie man sich bettet , so schläft man, sagt ein Sprichwort. Dabei wollen wir Ihnen, lieber Gast, mit dieser Hotelliste behilflich sein. [...]

WELCOME TO BREMEN!

There is proverb [!] which says “As you make your bed so you must lie on it”. That is why we hope that this Hotel List will be of service to you for your stay in Bremen. [...]

The English translation cannot achieve the phatic function. The quoted phrase which is a pseudo-proverb based on the idiomatic expression “you have made your bed and you must lie on it (= “you must accept the bad results of your action”, (qtd. in Nord, 1997: 51) seems to inform the readers that it was not a good idea to come to Bremen. Instead of the phatic function intended by the source text sender, the English target text has an informative function and a secondary appellative function which do not correspond to the sender’s intention.

As it can be seen, different communicative functions might require different translation strategies. If the purpose of the translation is to keep the function of a text invariant, function markers often have to be adapted to target-culture standards. On the other hand, source-culture function markers that are exactly reproduced in the target text might lead the target readers to assign a different function to the target text. Where the source text is appellative, the target text may inform about an

appeal; where the source text refers to something that is familiar to its readers, the target text may refer to something unfamiliar. On the one hand, translation can be said to be intended to function for the target receivers and it might be intended for any communicative function. On the other, a translation is a kind of target-culture representation or substitute for a source-culture text. Therefore, it may carry out quite different functions with regard to the source (Nord, 1997: 45-46).

[functional equivalence] leaves unanswered a rather basic problem – and that is, that the preservation of a function may not, in fact, make the translation functionally equivalent : for example, maintaining the function of flattery can make the translation non-equivalent with regard to other functions.(Gutt, 1991: 50-1)

2.2. Indirect Speech Acts

The speech acts mentioned so far were direct speech acts, but not all speech acts are direct. In some cases there is a difference between literal meaning (locutionary force) and indirect meaning (illocutionary force) (Bell, 1991: 178). In other words, what is said and what is implied do not match. As Searle puts it

In hints, insinuations, irony, and metaphor... the speaker's utterance meaning and the sentence meaning come apart in various ways. One important class of such cases is that in which the speaker utters a sentence, means what he says, but also something more... In such cases a sentence that contains illocutionary force indicators for one kind of illocutionary [speech] act can be uttered to perform, IN ADDITION, another type of ... act. (qtd. in Bell, 1991: 178)

e.g.

Could you leave the classroom?

I wonder if you'd help me with the dishes.

Did you know that Jill is leaving school?

Have you any idea where they are?

Why don't you tell the whole truth? (My examples)

In some cases as in the examples above, an utterance seems to have two illocutionary forces, that is “one illocutionary act is performed indirectly by way of performing another” (qtd. in Leech, 1981: 334). Therefore, (1) could be described as

a directive performed by way of asking a question; (2) as a directive performed by way of a statement; (3) as a statement performed by way of a yes-no question; (4) as a wh- question performed by way of a yes-no question and (5) as a directive performed by way of a wh- question.

The translator, therefore, needs to be competent enough to recognize the illocutions, whether direct or indirect, if he is to communicate the right messages of a communicative interaction.

2.3. Conversational Implicature

An adequate theory of pragmatics must account for the fact that some communication is not explicit, but only implied, that is not direct but indirect. To consider this aspect, Richards and Schmidt (1986) introduce a notion: Mutually Shared Beliefs. A belief is mutually shared just in case that (1) both the speaker and the hearer believe it, (2) each believes the other believes it, (3) each assumes the other will rely on this belief in their interaction (Richards and Schmidt, 1986: 45). This is nicely illustrated by Grice (1975), who argues that ordinary conversations are governed by a certain set of conversational rules, what he referred to as 'maxims'. However, as Grice points out, although we take these rules to be mutually shared beliefs about how the speakers behave in a conversation, any or all of them may be violated at a given point in a conversation, necessitating the conclusion on the part of the hearer that the speaker has spoken contextually inappropriately, or that some other explanation to account for the violation must be found (Richards & Schmidt, 1986: 46). If the speaker says something that is not relevant, the addressee will try to interpret it so that it adds as little as possible- that is, in a relevant way. If it is ambiguous at all, the addressee is liable to get the wrong meaning (Hofman, 1997: 275). Baker (1992) indicates that Grice's maxims provide a point of orientation for participants even when they are flouted, so that flouting them is recognized as a way exploiting the convention in order to convey an intended meaning.

The term “conversational implicature” was introduced by the philosopher H. Paul Grice. He proposed an approach to the speaker’s and the hearer’s cooperative use of inference. Grice argued that this predictability of inference formation could be explained by postulating a cooperative principle: a kind of tacit agreement by speakers and listeners to cooperate in communication.

The notion of conversational implicature is one of the single most important ideas in pragmatics. Firstly, it seems to offer some significant functional explanations of linguistic phenomena. It provides some explicit account of how it is possible to mean more than what is actually ‘said’. Thirdly, the notion of implicature seems likely to effect substantial simplifications in both the structure and the content of semantic descriptions. Fourthly, implicature, or at least some closely related concept, seems to be simply essential if various basic facts about language are to be accounted for properly. Finally, the principles that generate implicatures have a very general explanatory power: a few basic principles provide explanations for a large array of apparently unrelated facts. (Levinson 1997: 98-100)

The assumptions that the hearers make about a speaker’s conduct seemed to Grice to be of several different types, giving rise to different types of inference, or, from the speaker’s point of view.

Grice introduces a distinction between:

- a. What is said.
- b. What is conventionally implicated.
- c. What is conversationally implicated.

Grice suggests that a speaker can signal an implied meaning conventionally or non-conventionally. To signal an implied meaning conventionally, a speaker uses the textual resources which are conventionally understood to signal certain relationships between propositions. Grice explains this through the example: He is an Englishman; he is, therefore, brave. He suggests that the entailment English = Brave is conventionally implicated but not explicitly said.

On the other hand, conversational implications are a subclass of non-conventional implications (www.rbjones.com).

For instance, the utterance “What’s the time?” conveys the meaning ‘I don’t know the time’ or I wish to know the time’. This is what Grice calls conventional implicature. If the same utterance is used as a rhetorical question in the right context and with the appropriate intonation it could convey the meaning ‘You’re late’. This is what Grice calls conversational implicature which is part of the non-conventional implicature. This type of implicature is connected with the discourse features and “arise from the fact that if our talk exchanges are to be rational, they must in some way be connected to each other” (Malmkjaer, 1998; 29).

Conversational implicature “arises only in particular context of utterance” (Thomas, 1995: 58). Saying, for example, ‘Great, I like that’ (my example), might implicate that somebody is angry because he missed the bus. On another occasion, it might implicate that somebody is pleased because of a present or some news. To explain conversational implication Grice introduces his Cooperative Principle, which is: "Make your conversational contribution such as is required, at the state at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged." (www.rbjones.com)

Grice’s views do have important applications in translation. He suggests that discourse has certain important features like connectivity and having a purpose. These features give rise to a general principle of communication, the Co-operative Principle. Implied meaning which is not signaled conventionally derives from the Co-operative Principle and a number of maxims associated with it (Baker, 1992: 225). Grice’s four main maxims are as follows:

1. The Maxim of Quality

- a. Try to make your contribution one that is true, i.e. do not say what you believe is false

b. Do not say that for which you lack adequate evidence.

2. The Maxim of Quantity

Make your contribution as informative as required(for the current purposes of the exchange)

Do not make your contribution more informative than is required.

3. The Maxim of Relevance

Make your contributions relevant.

4.The Maxim of Manner

Be perspicuous, and specifically:

Avoid ambiguity

Avoid obscurity

Be brief

Be orderly

These maxims are basic assumptions, not rules, and they can be broken. Grice distinguished between the speaker covertly breaking them, e.g. by lying, which he termed violating the maxims; and overtly breaking them for some linguistic effect, which he called flouting (Leech, 2003: 204- 206). Grice suggests that “if a speaker violates a maxim s/he ‘will be liable to mislead’ (qtd. in Thomas, 1995: 72).

Obvious violations of maxims seem to be good indications of non-literal language and by flouting any of these maxims conversational implicature can be conveyed. Cruse (2000) clarifies in a few examples how some implicatures arise through deliberate flouting of the four maxims.

The maxim of quality

a. The mushroom omelette wants his coffee with.

b. I married a rat.

c. It'll cost the earth, but what the hell.

Any of the sentences above cannot be possibly literally true. However, when the context is considered, a little interpretation might help figure out the implicatures. In the first example, the understood message can be that the person who ordered a mushroom omelette wants his coffee ordered with the omelette rather than afterwards. In the second one, interpretation of the metaphor “rat” leads to another implicature. In the third example, the implicatures are not so clear but they can implicate a relaxed, informal relationship with the interlocutors.

The maxim of quantity

a. It must be somewhere.

In an appropriate context the sentence above might implicate that a more determined search is likely to result in success.

b. Mother: What did you do?

Daughter: (with exaggerated patience, elaborates a long list of totally uninteresting details)

In this case, too much information is given and the maxim of quantity is violated. The implicature is that the mother is too curious and over worried about her daughter’s doings.

The maxim of manner

A: I’ll look after Samantha for you, don’t worry. We’ll have a lovely time. Won’t we, Sam?

B: Great, but if you don’t mind, don’t offer her any post-prandial concoctions involving supercooled oxide of hydrogen. It usually gives rise to convulsive nausea.

The prolixity of B’s speech gives rise to the implicature that B does not want Samantha to know what she is saying.

The maxim of relation

A: I say, did you hear about Mary's ...

B: Yes, well, it rained the whole time we were there.

The comment of B is obviously irrelevant. However, let's assume that A and B are talking about Mary, and B notices that Mary is approaching but A doesn't. In this case, the implicature is: Be careful! Mary is coming! (Cruse, 2000; 360-161)

Other ways in which a participant in a talk exchange may fail to fulfill a maxim are as follows:

by opting out (saying, for example, I don't want to talk);

there may be a conflict of maxims (you cannot be as informative as is required if you do not have enough evidence) (Malmkjaer, 1998: 30)

In working out an implicature, the hearer relies on the following types of data:

the conventional meaning of the words used, and the referents of referring expressions;

the cooperative principle and its maxims

the co-text and context

background knowledge;

the supposition that all participants suppose that all relevant items falling under 1-4 are available to them all

Finally, one should bear in mind five features of conversational implicature, namely

it is cancellable by declaring that the speaker is opting out or implicitly by co-text and context.

it is non-detachable, insofar as saying the same thing in another way implicates the same thing.

it is not part of the meaning of the expression but dependent on the prior knowledge of that meaning.

it is not carried by what is said, but by the saying of it; that is, by the entire speech act rather than by the propositional content.

it may be indeterminate: in many cases, the list of possible implicatures is open (Malmkjaer, 1998: 31).

All in all, conversational maxims and the implicatures serve the purpose of communication and the purpose might vary according to the situation and the participants. It might be conveying information, influencing the opinions or emotions of hearers, or directing their actions. The translators should render the source text considering these points.

2.4. Implicature and Translation Strategies

As mentioned before, “communication not only requires encoding, transfer and decoding processes, but crucially involves inferences” (Gutt, 1996: 41). Thus, if we do not understand the meanings of the words and structures used in a text, it will not be possible to work out its implied meanings or the inferences. Knowledge of the language system may not be sufficient, but is essential to understand any kind of verbal communication. Therefore, any mistranslation of words and structures in the source text may affect the calculability of implicatures in the target text.

Baker (1992: 229) exemplifies the case with an abstract from *A Hero from Zero* (p.59):

All this represents only a part of all that Forbes Magazine reported on Fayed in the March issue mentioned before. In 1983, he had approached the industrialist Robert O. Anderson under the cover of a commission agent. The industrialist had been struck by his appearance as someone with modest means. Mr. Anderson was therefore astonished by his sudden acquisition of a considerable fortune.

The original implicature in the example above is quite incalculable due to the mistranslation of the description of Mohamed Fayed’s appearance in the Arabic text, where the modest means was rendered as ‘his appearance suggests modesty and

simplicity'. The reader of both source and target texts must assume that the writer's description of Fayed's appearance is relevant and is meant to be as informative as is necessary for the purposes of the communication. The writer cannot be disregarding the maxims of Relevance and Quantity unless the Co-operative Principle is not being adhered to. Therefore, the writer is implying something by describing Fayed's appearance. Considering the co-text and context of the above extract and the background knowledge, most readers of the source text will infer that Fayed has come to wealth suddenly and, quite possibly, by dishonest means. However, because of the mistranslation of modest means the same implicature is difficult to be considered in Arabic (Baker, 1992: 229).

Since conveying of pragmatic implicatures is considered one of the weakest points of translation, some scholars propose solutions to find an answer to this problem. Blakemore, for example, considers the context as a significant factor and suggests reproducing similar contexts that might result in the same interpretation of the utterance of a writer or a speaker (Alcaraz, 1996: 109)

Besides, each language has conventionalized expressions and patterns which convey implicatures. Certain linguistic patterns might be associated with certain inferable meanings. These patterns are identifiable and are sometimes recorded in grammars. The translator must be aware of the fact that they might not be associated with the same range of meanings in other languages. For example, in English there are certain rhetorical questions like Isn't that an ugly building? Or How can you be so cruel? which are used to express certain emotions like indignation, shock and amusement.

Typographic features also serve to convey implicatures. For instance, in English, the use of inverted commas around a word or expression might lead to a range of meanings. Other languages might prefer to convey similar meanings lexically or grammatically. When the function of such patterns is not recognized, the original implicature might get distorted and problems might arise in translation (Baker, 1992: 230).

Baker further suggests that “The ability to identify references to participants and entities is essential for drawing inferences” (ibid; 230). A proper name or anything unknown to the reader may disrupt continuity of a text and the reader may not be aware of any statements related to it. Thus, it is the role of the translator to give enough information or explanation and not just identifying it so that the reader can draw the intended implicature and interpret any related associations of it within the text.

Being aware of what implicatures and conventionalized patterns, or certain linguistic expressions within the source text might suggest and considering contextual meaning will help the translator convey similar implicatures through the most suitable patterns in the target language. Therefore, the result will be equivalence at pragmatic or functional level.

CHAPTER THREE

CASE STUDY

3.1. Definition of the Selected Corpus

The corpus selected in this study consists of basically the English and Turkish versions of the two well-known books. Namely, *Pygmalion* by Bernard Show and *Alice in Wonderland* by Lewis Carroll. The translated version of *Pygmalion* was by Sevgi Şanlı and the translation of *Alice in Wonderland* was by Tomris Uyar. Although the English version of latter was composed of only one book, the translated version was separated into two. Thus, the first one was *Alice Harikalar Ülkesinde* and the second *Aynanın İçinden*.

The books were chosen randomly considering the fact that they might be good sources in terms of translation of implicatures. The reason why such choice was made was the fact that one of them was a play, which means that it would be based on dialogues or plenty of conversations and this was what the thesis aimed at concentrating on. The aim was analyzing the implicatures between the lines in the source text and the way they were rendered into the target text.

3.2. Distribution and the Usage of Implicatures and Illocutions in the Source and Target Text

As seen in table 1, the implicatures selected in *Pygmalion* were listed in order, not considering certain criteria but according to the page numbers they were observed in. On the left hand side the original version, namely the English version, was distributed. In the same vertical line the Turkish translation forms of the same implicatures were listed.

In what follows, the focus will be on the explanations of those implicatures, what strategies the author used when producing them, what his aim was while using

the implicatures on one hand and on the other, the way the translator rendered the implicatures, whether the strategies s/he adopted coincide with the author's, if his translations result in the same implicatures as in the source text and finally what shifts were observed in the translated forms of the implicatures.

One of the implicatures arises in the conversation between the bystander and the flower girl (example 1, table 1). Actually, it can be observed that the implicature in the source text is cancelled by the informative function of the flower girl's reply whereas the use of interrogative sentence type in her answer in the target text gives rise to an implicature. In the speech of the bystander, the reader senses a warning to the girl against a man who has been jotting down her every single word with a gentleman. Both in the source and the target text the bystander's talk implicates the flower girl is not very careful when talking to the gentleman and her doing that does not seem to be good or moral. Whereas in the source text it is cancelled, the questions in the target text "Dayı Bey ile konuştumsa ne olmuş sanki? Bir kabaat mi var bunda?" implicate that the girl gets what the bystander is trying to imply and her answer itself implicates that she has not done anything wrong by doing so. Therefore, what is directly said in the source text is delivered through an implicature in the target text.

Another case where an implicature is not observed in the source text but originates through the translation arises in the conversation between Liza and Mrs. Higgins (example 21, table 1). Upon Liza's question whether the professor is coming or not Mrs. Higgins answers "Certainly not" where there is an explicit cooperation between the interlocutors and there is no way for an implicature. On the other hand, in the Turkish version, the expression "Tanrı esirgesin" leads to the implicature "I wish he would not come!" The translator's making an addition, i.e., "Tanrı" (God) seems to have caused the implicature.

Another example where no implicature is observed in the source text but seen in the translation can be noticed in the reply of the daughter to The Note Taker who asks: "You want a cab, do you?" (example 3, table 1). The daughter's reply "Don't

dare speak to me” is a literal expression and is carried out by an imperative which functions as a threat, namely, a commissive in Searle’s terminology. No implicature is observed. In the Turkish version, on the other hand, the same effect is created through an interrogative: “Sizinle konuşan kim?” and an implicature has arisen. The implicature is that she does not want to talk to the man.

Among the implicatures there are some which are formed through the violation of some maxims, for example by lying. One of such implicatures is observed in the dialogue between Liza and Pickering (example 10, table 1). Liza is asking if Pickering is not going to call her Ms. Doolittle anymore. The answer comes as “Sorry, Miss Doolittle. It was a slip of the tongue”, which is obviously not true. The implicature is that “I do not think you deserve to be called a lady or Miss”. By lying to Liza the maxim of quality “Do not say what you believe is false” (Leech, 2003: 204) is violated. The same implicature is also observed in Turkish translation. Both the author and the translator have made use of the implicature to achieve the purpose of sarcasm.

The same effect is obvious in another speech of Doolittle and Higgins (example 9, table 1). Again the maxim of quality is being violated. By saying “Pickering: This chap has a certain natural gift of rhetoric. Observe the rhythm of his native woodnotes wild. 'I'm willing to tell you: I'm wanting to tell you: I'm waiting to tell you” Higgins implicates just the opposite, i.e., that Mr. Doolittle is not able to express himself and that he is not good at rhetoric. In the Turkish version the implicature creates the same effect. While doing this, the message carried is identical with that in the source text whereas a difference in punctuation is obvious in both. In the source text the speech of Mr. Doolittle is given in inverted commas whereas no punctuation marks are observed in the Turkish version. However, it should be said that although the punctuation might be used differently in different cultures or linguistic communities, the important thing is what effect or message each different mark carries for the readers that are aimed at. They should have the same functional effect on both the source and target readers.

In a conversation with Higgins, Liza says “You never thought of the trouble it would make for me”, to which Higgins’ response is “Would the world ever have been made if its maker had been afraid of making trouble?” (example 17, table 1). Here, what Higgins says leads to an implicature by violating the maxim of quantity, i.e., giving more information than is necessary. He is implicitly talking about the Creator, God and makes a generalization. He implicates that he has been aware of the trouble he caused for Liza, but he was the one who created her, who changed her into a lady by teaching her manners, how to speak properly and so on. His reply implicates that he is not worried about causing troubles. The translator creates the same effect by addition of “Yaradan” (God). Although in the original sentence there is no strong emphasis on God, which is referred to as “maker”, with no capitalization, in the translation of the speech there seems to be an emphasis by capitalizing “Y” in Yaradan. The same implicature is also observed in the target text. Another thing is that in English, by use of the word ‘maker’ the author has created another implicature. Since the word ‘maker’ can be used for a human being and as ‘God’, it is more general than the word ‘Yaradan’ in Turkish. ‘Yaradan’ is only used as an equivalent for ‘God’. Therefore, whereas there is no implicature in ‘Yaradan’ in the Turkish version, the word ‘maker’ obviously implicates the ‘God’.

The same strategy to adopt an implicature is also at work in another conversation between Higgins and Liza. Upon Liza’s suggesting that there is a guy who likes her and writes everyday to her, Higgins says “You have no right to encourage him” (example 18, table 1). His statement implicates that Liza does not, in fact, have any feelings towards the guy. However, Liza’s response leads to another implicature: “Every girl has a right to be loved”. Her answer implicates that she deserves to be loved and she wants to be loved. By making a generalization rather than giving a direct answer, the author has again violated the maxim of quantity “Do not make your contribution more informative than is required” (Leech, 2003: 204-206). In the translated version, the implicatures are delivered preserving the same strategies, with no shifts or additions: “Ona cesaret vermeye hiç hakkın yok”. “Her kızın sevilme hakkı vardır”.

Similar implicature by the violation of maxim of quantity is observed in Higgins and Pickering's conversation. Upon Pickering's question whether he is a man of good character where women are concerned, Higgins reply is interesting: "Have you ever met a man of good character where women are concerned? (example 8, table 1). His answer implicates that no man is of good character about women. Therefore he himself is not of a good character on the same issue, either. The implicature has been created by giving more information than is necessary. It can be seen that the implicature has been preserved and delivered in the Turkish version as well: "Kadın konusunda güvenilir bir erkeğe rastladınız mı hiç?"

Another implicature which has originated through the violation of maxim of quantity is observed on the same page, again in a dialogue between Higgins and Liza. They are still talking about the possibility of Liza and Freddy's, the guy who likes Liza, being together and Higgins suggests: "Can he make anything of you? That's the point" (example 20, table 1). Liza responds: "Perhaps I could make something of him". Instead of giving a direct answer to Higgins, she gives some extra information. The implicature in her answer might be that she does not think that Freddy can make anything to improve her, but she herself is in a position to do so. Here, again, the translator has preserved the implicature: "Belki ben onu adam ederim".

In example 12, there is another implication which seems to be caused by flouting the maxim of relevance. In a conversation with Liza, Higgins suggests that his mother could find her a proper husband: "I daresay my mother could find some chap or other who would do very well". The reason why he makes such an offer is that Liza has completed her education and now she has changed into a lady. It is time to leave the house, but she is confused and she is in a dilemma, because she is unsure about how she is going to carry on with her future life. She is not the previous flower girl with no proper manners and speech anymore. Now that she has become a lady, she thinks that it will be too hard for her to lead the life of a flower girl. However, what Higgins suggests makes her nervous. She responds: "We were above that at the corner of Tottenham Court Road", which implicates that suggesting her that she

should get married is kind of insult to her. She seems to take it as an offer to sell herself and implies that even in her old days, she would sell flowers, she was a simple flower girl, but she did not ever sell herself, her pride etc. It is seen that the Turkish version preserves the implicature. The only difference seems to be Covent Garden instead of Tottenham Court Road. Why did the translator prefer to change the name of the place, but not to preserve it? One good reason may be the fact that the target reader is much more familiar with the latter. It would lead the reader to associate it with flowers.

Sometimes what is said might implicate just the opposite. For example, in one of the conversations Pickering says “You were married to Eliza's mother” (example 14, table 1) to Doolittle, Liza's father. He supposed that it should have been the case. It is usually what is expected, because it is also what the law suggests. Children are given birth when a marriage takes place. However, Mr. Doolittle's response is “Who told you that, Colonel?” Of course by asking this, Doolittle's aim is not to find out about who really gave that information. Just on the contrary, the question implicates that he indeed has never got married to Liza's mother. The translator also makes use of a question to create the same implicature and meaning: “Evlendiğimi kim söyledi albayım?” It seems that sometimes, certain questions both in English and Turkish may help create some implicatures.

It is clear that through the implicatures the illocutionary act of speech acts is performed, that is, offering, promising, threatening etc. Throughout the study it was noticed that the same act was performed not only by means of implicatures but also by some non-literal usage or utterances. One such non-literal usage is observed in a conversation between Liza and Mrs. Pearce (example 4, table 1) “How can you be such a foolish ignorant girl as to think you could afford to pay Mr.Higgins?” The interrogative sentence performs the illocutionary act of stating, which might be an example for a representative act in Searle's terminology. In other words, an indirect illocution is performed through asserting by asking. Since Mrs. Pearce's intention is to assert that in fact Liza cannot afford to be a student of Mr. Higgins. The translator

has also preserved the interrogative structure and the same representative act is performed: “Mr.Higgins'ten ders almaya senin gücün yeter mi, cahil kız?”

Another indirect illocution is observed in example 13, in Higgins’ reply to Liza. Upon Liza’s question whether her clothes belong to her or Pickering, Higgins replies with a question: “What the devil use would they be to Pickering?” By an interrogative sentence structure, the author makes his character assert something. Higgins, in fact, wants to say that the clothes cannot possibly belong to Pickering and even if they did they would be of no use him since they were a lady’s clothes. In the Turkish version, it is seen that the indirect illocution is preserved, but with a little shift the clothes in the source text were reduced to “paçavralar” ,i.e., worn-out piece of cloth or rag(Redhouse): “Albay Pickering bu paçavraları ne yapsın?” The meaning or emphasis of clothes have been strengthened.

In example 5, there is another example by which the illocutionary act is performed without an implicature: “One would think you was my father.” Liza’s reaction to Higgins who orders her to sit down performs the expressive function of speech acts. Liza expresses her feelings against Higgins’ attitude. She feels as if her father was talking to her. The Turkish translation “Seni gören de babam sanır” does also perform the same function.

In another dialogue between Liza and Higgins, Higgins tells the parlormaid: “If she gives you any trouble, wallop her” (example 6, table 1). Upon this order Liza cries: “I’ll call the police, I will”. Her reply seems to be a commisive, that is, she threatens them to call the police if they give her any harm. Therefore, the illocutionary act of threatening is being preformed. The translated version “Pulis çağırırım, epmek çarpsın pulis çağırırım” also keeps the message and through it the same function is performed.

In 7, table 1, again an example of an indirect speech act can be observed: “Have some chocolates, Eliza”. Higgins offers chocolates to Liza. To do this, the author has preferred to use an imperative structure. The imperative sentence has

performed the function of offer, which is part of a commissive speech act. In Searle's words commissives "commit the speaker to some future course of action" (Levinson, 1997: 236). In the Turkish version "Çikolata alsana, Eliza", although the imperative structure is not preserved, the illocutionary act of offering is still at work. Liza's reply to the offer performs a certain illocutionary act as well. "How do I know what might be in them?" says Liza to Higgins as a reply. This time, the illocutionary act is performed by an implicature. The implicature is that Liza does not trust Higgins and thus she does not want to eat the chocolates. The Turkish version "İçinde nasıl bir dalga var ne bileyim?" also conveys the same implicature.

Sometimes certain structures help maintain a social link between people. When English people, for example, start a conversation on weather conditions, it would most probably mean that they are trying to maintain a dialogue with another person. This is what Nord (1997) calls the phatic function of speech. An example for a phatic function is observed in the conversation between Mrs. Eynsford Hill and Liza. It is the first time they meet and Mrs. Eynsford Hill is trying to maintain a conversation: "I'm sure I hope it wont turn cold. Theres so much influenza about. It runs right through our hole family regularly every spring" (example 11, table 1). Liza, being unaware of that, starts talking about irrelevant points: "My aunt died of influenza: so they said. But it's my belief they done the old woman in". Actually, she is giving information about a member of her family and expresses her ideas, which was not what the other speaker expected. That Liza does not notice the phatic function of what Mrs. Eynsford says leads to confusion in their speech. The confusion caused by the mismatch of the speech acts in the conversation is also observed in the Turkish version: "Umarım, mevsimsiz bir soğuk dalgası gelmez. Artık grip salgınlarından baş alınmaz. Bizim aile de pek dayanıksızdır gribe karşı". "Halam gripten ölmüş. Hısımlarımdan biri öyle dedi. Ama bana kalırsa işini bitirdiler koca karının".

Table 2 demonstrates the distribution of implicatures in Alice in Wonderland. The implicatures were listed according to page numbers. The source text examples are given on the left with the page numbers and the target sentences or paragraphs

are demonstrated on the right. In the next part, I will continue to analyze the implicatures, strategies the author and the translator use to create implicatures, whether there are any shifts in translating them and what the author and the translator do to reach the illocutionary function when no implicature is used.

When compared to *Pygmalion* it could be said that the illocutionary function in *Alice in Wonderland* is mostly performed not by implicatures but by some non-literal usage or in a direct way. In the following part, the emphasis will be on the implicatures and later on the other ways used to reach the illocutionary act.

One of the implicatures can be observed in the dialogue between Alice and the March Hare (example 7, table 2). By saying “Have some wine”, the March Hare seems to be offering wine to Alice, but Alice’s response “There isn’t any” indicates that what the March Hare says and what it means do not match. The maxim of relevance seems to be violated and the implicature is most probably “You sat at the table without being invited, and we don’t like it”, and what strengthens the implicature is another implicature. When Alice comes across a house, she notices a large table at only one corner of which the March Hare, the Hatter and the Dormouse were seated. She thinks she could take a seat at one of the corners but the three of them shout “No room! No room!”, which implicates that they do not want anybody else to sit down at their table. Alice, however, does not get the message and seeing plenty of room to sit takes a seat at a corner. That is when the March Hare explains what he means again, this time by being a bit sarcastic. The Turkish version “Biraz şarap buyrun” and “Şarap yok ki” convey the same implicatures without any shifts in meaning or structure.

In another part, Alice is talking with some birds and she mentions her cat Dinah about which she likes to talk about all the time. The birds wonder who Dinah is. Without being aware of what her utterances would implicate for the birds, she says “Dinah’s our cat. ... She’ll eat a little bird as soon as look at it” (example 2, table 2). The reaction of the birds is not surprising. One of the birds says “I really must be getting home; the night air doesn’t suit my throat”. Another bird, a canary, says

“Come away, my dears! It's high time you were all in bed”. Again, considering the birds' answers the maxim of relevance seems to be violated since the answers seem irrelevant at first sight. The birds do not seem to obey the Co- operative principle. However, their answers implicate that they do not like what Alice has said about her cat, that it eats birds, and they are offended. Perhaps they feel kind of danger and they want to leave. As for the Turkish version, the implicature is conveyed without any shifts through the translation.

In example 9, Alice and the Duchess are talking. Alice states that she has a right to think. The answer of the Duchess is interesting: “Just about as much right as pigs have to fly”. Here, the maxim of quantity is being violated. What the Duchess says implicates that Alice does not and cannot think and that she has not the ability to think. In a way, the Duchess is humiliating Alice. Through the implicature, the expressive function of speech acts is being performed as well because the reader senses the attitude of the Duchess towards Alice in her utterance. The translated version “Domuzların da uçmaya hakkı vardır, o kadarlık bir hak” has preserved the implicature as well, and the expressive function is also at work.

Another implicature by violation of maxim of quantity is observed in example 10, table 2. The Mock Turtle is telling Alice about herself. She says, “Yes, we went to school in the sea, though you mayn't believe it” to which Alice replies “I never said I didn't!” By giving more information than necessary, Alice has violated the maxim of quantity and at the same time an implicature has occurred. Alice's answer implicates that she believes what the turtle says. The translator conveys the implicature as well. No shift is observed: “Ben inanmadığımı söylemedim ki!”

In a dialogue between Alice and the Rose, breaking the maxim of quality gives rise to another implicature. The Tiger Lily is explaining to Alice why some flowers can talk whereas others cannot. She says that in some gardens the flower beds are made so soft that the flowers always sleep. Alice, who is glad to learn about that, replies “I never thought of that before!” (example 13, table 2). However, the Rose reproaches her in a severe tone: “It's my opinion, you never think at all”. Here,

the implicature is “You are stupid”. The maxim of quality is exploited because this maxim suggests “Do not say that for which you lack adequate evidence” (Leech, 2003: 203-206). The Rose meets Alice for the first time and she cannot possibly know about her cleverness hearing just a few words from her. The translator seems to convey the same implicature through the same strategies: “Bence senin aklına hiçbir şey gelmiyor”.

In some cases, implicatures arise when one of the speakers refuses to talk. The maxim of quantity is then broken because the speaker is not being as informative as required. Besides the Co-operative principle is not obeyed. For example, in one part of the book Alice is lost and she is trying to find her way out the forest. She asks the two fat little men for help: “I was thinking, which is the best way out of this wood: it's getting so dark. Would you tell me please?”(example 16, table 2) she says. However, the two men do not say anything. They just grin and look at each other. This might implicate that they are either not willing to help, or there is no way out the forest. The implicature is carried out in the Turkish version as well, again by the same strategy.

As it is seen, implicatures were mostly created by the violation of maxim of quantity. Another such example occurs through a generalization in one of the speaker's answers. In one part of the story, the cook is throwing everything she finds in the kitchen to the Duchess. Shocked at what she has seen, Alice tries to stop her. “Oh, please mind what you're doing!” she says. The Duchess replies “If everybody minded their own business the world would go round a deal faster than it does” (example 5, table 2). By generalizing, the Duchess implicates that the cook does not concentrate on her own business, which is valid for many other people. If she had dealt with her own work, there would have been an order in the kitchen and things would get easier. In the Turkish version, the translator also conveys the same implicature by the sentence “Herkes kendi işine baksa, dünya şimdikinden daha hızlı dönerdi mutlaka”.

Sometimes, although there was no use of implicature in the source text, the translator made use of it to convey the same meaning. For example, in example 15 Alice hears a sound and thinks that it might be the voice of a horse since the sound is harsh and hoarse. Then an extremely small voice speaks near her ear: “You might make joke on that- something about a 'horse' and a 'hoarse', you know”. Most probably to emphasize that the sound is too small, the letters were also given in smaller fonts. In the source text, although there seems to be a word play on the words ‘horse’ and ‘hoarse’ since they are pronounced the same, no implicature is observed. However, in the target text, most probably the translator was unable to make use of any homophones, vocabulary pronounced the same where there is no one-to-one correspondence between letters and speech sounds. The reason is that the Turkish alphabet is phonemic. Thus, the translator has preferred to ignore the word play and omitted those words about it and rendered the source sentence as “Gibi'si fazla”. This sentence has given rise to an implicature which is most probably “It is a horse”. Again, the emphasis is made by using smaller fonts for “gibi”.

One last implicature is noticed in the conversation of Alice and a Tiger-lily. Alice is in a garden of flowers and thinks loudly: “O Tiger-lily, I wish you could talk!” When saying this, she most probably does not believe this might happen. However, the Tiger- lily starts talking. It says “We can talk when there's anybody worth talking to” (example 12, table 2). The implicature is that Alice is seen as somebody worth talking to and that is why they choose to speak. The Turkish version “Pekala konuşabiliriz, konuşmaya değer biri çıkarsa tabii” conveys a similar implicature.

In the rest of the examples in the table, the illocutionary act is performed without implicatures, by some non- literal usage, some word plays or directly by stating. In example 18, for example, the Sheep is constantly saying “Feather” to Alice. This is how she addresses her. However, Alice who is not pleased with that says: “Why do you say "Feather" so often? I'm not a bird”. Of course, with the question her aim is not to get information or the Sheep’s opinion. She just wants to say that she does not want to be called “Feather”. There is an implicature which is

“Do not call me a bird”. By means of the implicature, a directive illocutionary act is performed. As for the second sentence, the illocutionary act is performed by a representative sentence. Alice states that she is not a bird. The answer of the Sheep does also have an illocutionary act potential. The Sheep says: “You are, you're a little goose”. The metaphor by the use of “goose” helps perform an expressive function of speech acts. The Sheep is humiliating Alice and expresses her attitude and feelings by a metaphor. When the target text is considered, it is observed that the translator has used similar strategies to perform the same illocutionary act: “Neden durmadan "Tüy" diyorsunuz? Ben kuş değilim ki!”, “Kuşsun, kazın tekisin”.

The same metaphor, namely “goose”, is used in example 3, too. Somebody asks Pat what it is on the window and he answers: “Sure, it's an arm, yer honour (He pronounced it 'arrum')”. However, the thing is too big to be considered as an arm. Thus, the same person says: “An arm, you goose! Who ever saw one that size? Why, it fills the whole window”. With the metaphor, the expressive function is performed. Pat is being reproached. In the second sentence, the illocutionary act is performed with an indirect speech act, that is, a statement performed by use of an interrogative. In the Turkish version, “goose” is rendered as “kaz kafalı”, which sounds quite natural in Turkish and the act performed is identical with the original. In the second sentence, “Böyle dirsek görüldüğü adet mi?”, again there is a statement via an interrogative. Therefore, the author and the translator have used the same strategies to perform the illocutionary act.

In example 4, table 2, the illocutionary act is again performed by an indirect speech act. In a part of the story, Alice comes across a house but cannot enter into it. She wants help from a footman: “How am I to get in?” The answer comes as: “Are you to get in at all?” Through the question a statement is performed, that is, the illocutionary act is performed as a representative by use of an interrogative. The Turkish version “Bakalım hiç girebilecek misin ki?” performs the same illocutionary act.

In example 11, on table 2, the Hatter states “I’m a poor man, your Majesty” . The sentence is a representative as far as its committing the truth is concerned. However, the King makes use of the word “poor” in a non- literal way. He says to him: “You’re a very poor speaker.” The illocutionary act, at this point, is performed by an expressive since the King expresses his feelings about the Hatter. He feels and thinks that the Hatter is not good at expressing himself. The words “very” and “speaker” are italicized for the purpose of emphasizing. As for the Turkish text, “Sen çok fakara bir konuşmacısın”, “fakir bir konuşmacısın ” is italicized. So, there is a difference in the emphasized vocabulary. The translator seems to emphasize “poor” whereas the author has not.

In example 8, table 2, another indirect speech act is performed. In the sentence “That’s right, Five. Always lay the blame on others”, either a directive or an expressive act can be said to be performed by way of an imperative. If the implicature is considered as ‘Never do it’ a directive illocutionary act is performed but if the implicature is considered as ‘ I don’t like it’ an expressive illocutionary act is performed. In the Turkish version, “Aferin Beşli! Hep suçu başkalarına yükle” , the illocutionary act is performed with the same strategies. The only difference seems to be the punctuation. Although the first sentence in the source text is ended with a full- stop, the sentence in the target text is ended with an exclamation mark. Another thing is that, although names are not usually translated, in this case it is observed that the names Seven and Five are translated as Yedili and Beşli. The reason for translating the names might be to stress their meanings because they are the names of some playing cards. Without translating the names would not transfer the meaning of numbers.

In the first example, on table 2, the expression “I’ll soon make you dry enough! ... This is the driest thing I know” is outstanding. Firstly, from the previous chapter of the book the readers know that Alice and many other animals such as birds and ducks are wet due to Alice’s tear pool. She had cried when she was too large but then when she shrinks she finds herself in a tears pool of her own with many other animals. Now, they want to get dry because they are cold. They have a consultation

as to how to get dry. At last the Mouse, who seemed to be a person of authority, says that he would make them dry as soon as possible and utters the above sentence. All the animals take the literal meaning of the phrase “make dry enough”. However, the Mouse seems not to obey the Co-operative Principle and there the misunderstanding begins. By “making dry”, the Mouse means “to shock, to surprise”. The author has made a non-literal use of the expression. By the sentences above the illocutionary act has been performed by use of a commissive because the Mouse expects animals to get shocked, that is, a commissive “commits the speaker to some future course of action” (Levinson, 1997: 236-240) and here the Mouse in a way promises to make them surprised. The strategy and the result in the Turkish version is also the same. No shift is observed. “Birazdan hepinizi kupkuru edeceğim... Bildiğim en kuru, en takırdatıcı şeyi söylüyorum”.

In a conversation between Alice and the Queen, the Queen is dissatisfied about Alice’s not making any remarks as to what she tells her about. Alice, surprised at what the Queen has said, says “I - I didn't know I had to make one- just then” (example 14, table 2). Alice stammers and asserts that she did not know that. The sentence is a representative. Thus the illocutionary act is performed by means of representative. The illocution in the Turkish text is also a representative: “Bir... bir şey demek zorunda olduğumu bilmiyordum, yani demin”. The Queen replies “You should have said "It's extremely kind of you to tell me all this". What the Queen says to Alice is a kind of reproof and this is the illocutionary act performed. It can be said to be directive, too because in a way the Queen tells Alice what to do in certain situations. In the Turkish text, the illocutionary act is performed with the same strategies: “Demen gerekirdi. 'Bana bunu anlatmakla büyük incelik gösterdiniz , demeliydin”.

In example 17, Alice is trying to start a conversation with the White Queen. She says “Am I addressing the White Queen?” The White Queen replies: “Well, yes, if you can call that a-dressing. It isn't my notion of the thing at all”. The way The White Queen answers the question leads to a clash of maxims in the source text. The confusion stems from the two- fold use of ‘addressing’. It can be considered as the

verb ‘to address’ and a noun ‘a dressing’. If it is taken as a verb, the implicature might be “This is not the way you should address a Queen”, but if it is considered as a noun the implicature might be “What I wear can hardly be called a dress. It is so shabby. I do not like it”. In the latter the maxim of relevance seems to be exploited whereas in the first the maxim of quantity is at work. When the target text is considered, however, the implicature observed is quite different: “Seslenmek değil, süslenmek benim derdim”. What the White Queen says implicates “I do not care about the way you address me. What I am interested in is dolling myself up”. The mismatch between the implicatures in the source text and in the target text might be attributed to the difficulty in finding homophonous words with the same or similar spelling corresponding the word “addressing”.

CONCLUSION

This thesis studied the topic of translation of implicatures from English to Turkish exemplified through the well-known children's work *Alice in Wonderland* by Lewis Carroll and the famous play *Pygmalion* by Bernard Shaw from the vantage point of H. P. Grice's Theory of Conversational Implicature and Maxims of Conversation and J. L. Austin's Speech Act Theory. The study has brought into focus the pragmaticist view in translation. In order to achieve this, first of all language as communication was dealt with since the aim was to clarify how language is used in communication. At that point, the role of pragmatics and its implications for translation were emphasized because the field of pragmatics tackles language as discourse or in context, which seems to be a crucial point to be considered in the translation process. In this way, it would be clear in mind why the context is important in determining the meaning of certain explicit or implicit utterances.

The next part concentrated on functionalist views in translation such as Hans J. Vermeer's Skopos Theory and Holz Manttari's Action Theory because since these views focus on functions of language and "language-independent pragmatic or cultural aspects of translation" (Nord, 1997: 14) they seem to coincide with the pragmaticist theories of language. They all concentrate on the communicative function or purpose of any given text and take action accordingly in any translational process.

Speech Act Theory and Conversational Implicature and Maxims were reviewed and analyzed in detail so that it would be clarified what functions were performed through the use of language, how was the intended meaning conveyed both by the author and the translator, what was considered as an implicature, how were the implicatures rendered and what ways were followed when the implicatures were lost through the translation.

Accordingly, the case study attempted to analyze the translations of the implicatures in the selected corpus. Except for dealing with the implicatures, the

chapter focused on the ways the illocutionary act was performed when no implicature was observed. After the analysis of the selected examples in the study, it can be stated that the illocutionary force of any utterance can be reached either by an implicature or overtly in a direct way. Considering the study of the selected examples, it can be said that implicatures usually arise in cases where maxims of conversation are exploited. In this paper, it was the maxim of quantity which was mostly breached. No example of maxim of manner was observed. Some other implicatures were created by opting out or refusing to talk. In some cases, although the author made no use of implicatures in the source text, the translator conveyed the same meaning by creating an implicature. The creation of the implicatures in the translated version was by either addition or omission as is the case of addition of the word “Tanrı” in example 21, table 1. Changing the sentence structure in some cases, for example changing a statement into an interrogative did also help create an implicature in the target text. In cases where no implicature was used, the illocutionary act was reached by direct or indirect speech acts or some non-literal usages. Thus, either with or without implicatures, the use of any language structure might possibly lead to the performance of a certain illocutionary act.

Considering the findings above, it could be stated that besides any semantic, syntactic or any other considerations, the translator should also have a pragmatic standpoint in the translation process because, as Larson (1997) puts it “translation is communicating the same meaning in a second language as was communicated in the first” and meaning is not “just something to which a word or sentence refers” (pp. 41). The translator should be aware of any functions that an utterance might perform and the implicit and explicit information presented in the source text. It might be suggested that any functional translation start at a pragmatic level by deciding on the intended function of the translation. As Nord (in Trosborg, 1997) states “this decision marks the way for the next stage: which functional elements of ST will have to be reproduced ‘as such’ and which should be adapted to the addressee’s background knowledge, expectations, communicative needs , etc.” (pp.63). Attempt to translate with a pragmatic standpoint from the very beginning might decrease many possibilities of any translational problems.

The corpus studied in this study is restricted to only two books considered to be good sources of implicatures: *Pygmalion* and *Alice in Wonderland*. This can serve as a pre-study. A wider and much more comprehensive data can fully be analyzed in the future. Not only literary genre but also translations of political speeches, movies or series and advertisements can be undertaken.

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Table 1.

PYGMALION						
sample	pp.			sayfa.		
1	19	THE BYSTANDER (to the girl) :	You be careful:give him a flower for it.Theres a bloke here behind taking down every blessed word youre saying..	142	SOKAKTAKİ ADAM (çiçekçi kıza):	Hey,gözünü aç! Bey abime bir çiçek versen iyi edersin. Sütunun arkasına kitakse! Orada bir aynasız dikilmiş, ağzından çıkan her mübarek lafcağızı bir bir tefterine yazar.
		THE FLOWER GIRL (springing up terrified):	I aint done nothing wrong by speaking to the gentleman.Ive a right to sell flowers if i keep off the kerb..		ÇİÇEKÇİ KIZ (dehşetle yerinden fırlayarak) :	Dayı Bey ile konuştumsa ne olmuş sanki? Bir kabaat mı var bunda? Çiçek satmayayım da kaldırım çiçeği mi olayım?
2	23 - 24	A SARCASTIC BYSTANDER :	...I'd like to go into the Housing Question with you, I would.	144	ALAYCI ADAM:	...Konut sorununu birlikte çözelim istersen...
		THE FLOWER GIRL :	...I'm a good girl,I am.		ÇİÇEKÇİ KIZ :	...Bildiğiniz kızlardan deyilim ben...
3	25	THE NOTE TAKER:	...You want a cab, do you?	146	NOT ALAN:	...Bir taksi arıyordunuz,değil mi?
		THE DAUGHTER:	Dont dare speak to me.		KIZ:	Sizinle konuşan kim?
4	38	MRS PEARCE:	How can you be such a foolish ignorant girl as to think you could afford to pay Mr.Higgins?	153	MRS PEARCE:	Mr.Higgins'ten ders almaya senin gücün yeter mi, cahil kız?
		THE FLOWER GIRL:	Why shouldn't I? I know what lessons cost as well as you do; and I'm ready to pay.		ÇİÇEKÇİ KIZ:	Bu terslerin kaçta patladığını sizin kadar ben de bilirim. Parayı veren düdüğü çalar.

5	40	HIGGINS:	...Sit down.	154	HIGGINS:	...Şimdi otur aşağıya.
		LIZA:	...One would think you was my father.		LIZA:	...Seni gören de babam sanır.
6	41	HIGGINS:	...If she gives you any trouble, wallop her.	156	HIGGINS:	...Huysuzluk ederse bir temiz kötek at.
		LIZA:	...I'll call the police, I will.		LIZA:	Pulis çağırırım, epmek çarpsın pulis çağırırım.
7	44	HIGGINS:	...Have some chocolates, Eliza.	158 - 159	HIGGINS:	...Çikolata alsana, Eliza.
		LIZA:	...How do I know what might be in them?		LIZA:	...İçinde nasıl bir dalga var ne bileyim?
8	49	PICKERING:	Excuse the straight question, Higgins. Are you a man of good character where women are concerned?	161	PICKERING:	Dobra dobra konuşmamı hoş görünüz Higgins? Acaba kadın konusunda güvenilir bir erkek misiniz?
		HIGGINS:	Have you ever met a man of good character where women are concerned?		HIGGINS:	Kadın konusunda güvenilir bir erkeğe rastladımız mı hiç?
9	55	DOOLITTLE:	I'll tell you Governor, if youll only let me get a word in. I'm willing to tell you. I'm wanting to tell you. I'm waiting to tell you.	164	DOOLITTLE:	Anlatacağım Reyiz. Ama lafı ağzıma tıkiyorsun. Anlatmak istiyorum, anlatmaya can atıyorum, anlatmak için çırpınıyorum.
		HIGGINS:	Pickering: This chap has a certain natural gift of rhetoric. Observe the rhythm of his native woodnotes wild. 'I'm willing to tell you: I'm wanting to tell you: I'm waiting to tell you.		HIGGINS:	Pickering, herif doğuştan hatip. Anlatmak istiyorum, anlatmaya can atıyorum, anlatmak için çırpınıyorum.
10	62	LIZA:	...Aint you going to call me Miss Doolittle anymore?	168	LIZA:	...Artık beni Miss Doolittle diye çağırılmayacak mısınız?
		PICKERING:	I beg your pardon, Miss Doolittle. It was a slip of the tongue.		PICKERING:	Affedersiniz Miss Doolittle, dilim sürçtü.

11	75	MRS EYNSFORD HILL:	I'm sure I hope it wont turn cold. Theres so much influenza about. It runs right through our hole family regularly every spring.	176	MRS EYNSFORD HILL:	Umarım, mevsimsiz bir soğuk dalgası gelmez. Artık grip salgınlarından baş alınmaz. Bizim aile de pek dayanıksızdır gribe karşı.
		LIZA:	My aunt died of influenza: so they said. But it's my belief they done the old woman in.		LIZA:	Halam gripten ölmüş. Hısımlarımdan biri öyle dedi. Ama bana kalırsa işini bitirdiler koca karının.
12	102	HIGGINS:	I daresay my mother could find some chap or other who would do very well.	189	HIGGINS:	Bana kalırsa, annem sana çok iyi bir koca bulabilir.
		LIZA:	We were above that at the corner of Tottenham Court Road.		LIZA:	Covent Garden'da bu kadar alçalmazdık.
13	103	LIZA:	Do my clothes belong to me or to Colonel Pickering?	190	LIZA:	Elbiseler benim malım mı, yoksa Albay Pickering'in mi?
		HIGGINS:	...What the devil use would they be to Pickering?		HIGGINS:	...Albay Pickering bu paçavraları ne yapsın?
14	124	PICKERING:	...You were married to Eliza's mother.	203	PICKERING:	...Elizanın annesiyle evlenmiştin.
		DOOLITTLE:	Who told you that, Colonel?		DOOLITTLE:	Evlendiğimi kim söyledi albayım?
15	126	LIZA:	...Then what are we talking about?	205	LIZA:	...Neden söz ediyorsunuz öyleyse?
		HIGGINS:	About you, not about me.		HIGGINS:	Senden, benden değil.
16	126	LIZA:	I dont care how you treat me. I dont mind your swearing at me. I shouldnt mind a black eye: Ive had one before this. But...I wont be passed over.	205	LIZA:	Bana karşı nasıl davranırsanız davranın, umurumda değil. Küfretseniz, gözümü patlatsanız kılım kıpırdamaz. Ama adam yerine konulmak isterim. Çiğnetmem kendimi.
		HIGGINS:	Then get out of my way; for I wont stop for you. You talk about me as if I were a motor bus.		HIGGINS:	Öyleyse çekil yolumdan. Çünkü senin hatırın için duramam. Duyan da beni otobüs sanır.

17	128	LIZA:	You never thought of the trouble it would make for me.	207	LIZA:	Başıma ne dertler, ne belalar açılacağına hiç düşünmediniz.
		HIGGINS:	Would the world ever have been made if its maker had been afraid of making trouble?		HIGGINS:	Dertten beladan korksa şu dünyayı yaratırmıydı Yaradan?
18	129	HIGGINS:	...Or would you rather marry Pickering?	208	HIGGINS:	...Yoksa Pickering'le evlenmeyi mi yeğlersin?
		LIZA:	I wouldnt marry you If you asked me; and youre nearer my age than what he is.		LIZA:	Benimle evlenmek istesiniz asla kabul etmezdim. Yaşca bana daha akran sayılırsınız oysa.
19	129	HIGGINS:	You have no right to encourage him.	208	HIGGINS:	Ona cesaret vermeye hiç hakkın yok.
		LIZA:	Every girl has a right to be loved.		LIZA:	Her kızın sevilme hakkı vardır.
20	129	HIGGINS:	Can he make anything of you?That's the point.	208	HIGGINS:	Seni adam edebilir mi, ondan haber ver?
		LIZA:	Perhaps I could make something of him.		LIZA:	Belki ben onu adam ederim.
21	132	LIZA:	Is the professor coming?	211	LIZA:	Profesör de geliyor mu?
		MRS HIGGINS:	Certainly not. He can't behave himself in the church...		MRS HIGGINS:	Tanrı esirgesin. Kilisede uslu durmasını bilmez...

Table 2.

ALICE IN WONDERLAND						
sample	pp.			sayfa.		
1	52	THE MOUSE:	...'Sit down, all of you, and listen to me! I'll soon make you dry enough!' ... This is the driest thing I know. Silence all around, if you please! "William the Conqueror, whose cause was favoured by the Pope, was soon submitted to by the English, who wanted leaders, and had been of late much accustomed to usurpation and conquest".	29-30	FARE:	"Oturun! ... Hepiniz oturun lütfen ve beni dinleyin! Birazdan hepinizi kupkuru edeceğim. ... Bildiğim en kuru, en takırdatıcı şeyi söylüyorum. Herkes sussun lütfen! Papaca da desteklenen Fatih William'a, liderden yoksun ve son zamanlarda saldırılara ve istilaya alışmış bulunan İngilizler, çok geçmeden boyun eğdiler. ..."
2	58	LORY(A BIRD):	And who is Dinah, if I might venture to ask the question?	37	PAPAĞAN:	Dinah kim acaba? Sorabilir miyim?
		ALICE:	(replied eagerly, for she was always ready to talk about her pet) Dinah's our cat. ... She'll eat a little bird as soon as look at it.		ALICE:	(kedisinden söz etmeye her zaman hazır olduğundan hemen yanıt verdi) Dinah bizim kedimizdir. ... Küçük bir kuşu görmesiyle yutması bir olur. ...
		MAGPIE(ONE OF THE BIRDS):	I really must be getting home; the night air doesn't suit my throat.		SAKSAĞAN:	Artık eve dönmem gerek, gece havası boğazıma hiç yaramıyor.
		A CANARY:	Come away, my dears! It's high time you were all in bed.		BİR KANARYA:	Hadi yürüyün yavrucuklarım! Yatma zamanınız geldi de geçti bile!
3	63	SOMEBODY:	Now, tell me Pat, what's that in the window?	44	BİRİ:	Söyle bakalım Pat, pencerede ne var?
		PAT:	Sure, it's an arm, yer honour(He pronounced it 'arrum')		PAT:	Bir adet(adet yerine adet diyordu) dirsek efendimiz?
		SOMEBODY:	An arm, you goose! Who ever saw one that size? Why, it fills the whole window.		BİRİ:	Hadi ordan kaz kafalı! Böyle dirsek görüldüğü adet mi?Pencereyi boydan boya kaplıyor.

4	81	ALICE:	How am I to get in?	65	ALICE:	İçeri nasıl gireceğim?
		FOOTMAN:	Are you to get in at all?		UŞAK:	Bakalım hiç girebilecek misin ki?
5	83	ALICE:	Oh, please mind what you're doing!	68	ALICE:	Ne olursunuz yapmayın, kendinize gelin.
		DUCHESS:	If everybody minded their own business the world would go round a deal faster than it does.		DÜŞES:	Herkes kendi işine baksa, dünya şimdikinden daha hızlı dönerdi mutlaka.
6	90	MARCH HARE,DORMHO USE,THE HATTER:	No room! No room!	76	MART TAVŞANI, TARLA FARESİ, ŞAPKACI:	Yer yok! Yer yok!
7	91	MARCH HARE:	Have some wine.	76	MART TAVŞANI:	Biraz şarap buyrun.
		ALICE:	(Alice looked all around the table, but there was nothing on it but tea). I don't see any wine.		ALICE:	(Alice bakındı, çaydan başka bir şey göremedi masanın üstünde) Şarap göremiyorum.
8	99	MARCH HARE:	There isn't any.	88	MART TAVŞANI:	Şarap yok ki.
		SEVEN:	That's right, Five. Always lay the blame on others		YEDİLİ:	Aferin Beşli! Hep suçu başkalarına yükle.
9	111	ALICE:	I've a right to think.	103	ALICE:	Düşünmek yasak değil ya, hakkım.
		DUCHESS:	Just about as much right as pigs have to fly.		DÜŞES:	Domuzların da uçmaya hakkı vardır, o kadarlık bir hak.
10	116	MOCK TURTLE:	Yes, we went to school in the sea, though you mayn't believe it-	109	YALANCI KAPLUMBAĞ A:	Evet, deniz okuluna gidiyorduk; ister inanın, ister inanmayın.
		ALICE:	I never said I didn't!		ALICE:	Ben inanmadığımı söylemedim ki!
11	132	HATTER:	I'm a poor man, your Majesty.	128	ŞAPKACI:	Ben fukara bir adamım, haşmetmeap.
		THE KING:	You're a <i>very poor speaker</i> .		KRAL:	Sen çok fukara bir konuşmacısın.

12	171	ALICE:	O Tiger-lily, I wish you could talk!	27-28	ALICE:	N'olurdu Pars-zambağı, keşke konuşabilseydin!
		TIGER-LILY:	We can talk when there's anybody worth talking to.		PARS-ZAMBAĞI:	Pekala konuşabiliriz, konuşmaya değer biri çıkarsa tabi.
13	173	ALICE:	I never thought of that before!	29	ALICE:	Daha önce hiç aklıma gelmemişti!
		THE ROSE:	It's <i>my</i> opinion, you never think <i>at all</i> .		GÜL:	Bence senin aklına <i>hiçbir şey</i> gelmiyor.
14	180	ALICE:	I - I didn't know I had to make one- just then.	37	ALICE:	Bir... bir şey demek zorunda olduğumu bilmiyordum, yani demin.
		THE QUEEN:	You <i>should</i> have said "It's extremely kind of you to tell me all this"		KRALİÇE:	Demem <i>gerekirdi</i> . 'Bana bunu anlatmakla büyük incelik gösterdiniz,' demeliydin.
15	184	ALICE(thought to herself):	It sounds like a horse.	42	ALICE:	Beygir gibi.
		AN EXTREMELY SMALL VOICE:	You might make joke on that- something about a 'horse' and a 'hoarse', you know.		MİNİCİK BİR SES:	<i>Gibi</i> 'si fazla.
16	193	ALICE:	I was thinking, which is the best way out of this wood: it's getting so dark. Would you tell me please?	52	ALICE:	Ben de bu ormandan çıkmanın en iyi yolu hangisi diye düşünüyordum. Hava gittikçe kararıyor. Bana lütfen söyler miydiniz?
		THE FAT LITTLE MEN(looking at each other and just grinning):		İKİ KÜÇÜK ŞİŞKO(birbirler ine bakıp yalnızca sırtarak):
17	206	ALICE:	Am I addressing the White Queen?	66	ALICE:	Beyaz Kraliçeye mi sesleniyorum acaba?
		THE QUEEN:	Well, yes, if you can call that a-dressing. It isn't my notion of the thing at all.		KRALİÇE:	Seslenmek değil, süslenmek benim derdim.
18	214	ALICE:	<i>Why</i> do you say "Feather" so often? I'm not a bird.	75	ALICE:	Neden durmadan "Tüy" diyorsunuz? Ben kuş değilim ki!
		THE SHEEP:	You are, you're a little goose.		KOYUN:	Kuşsun, kazın tekisin.